



Silas Kopf, *Untitled*, 1992

In a similar vein, Al Frega fashioned his functional *Altar, Pulpit and Lectern*, 1994, for the chapel at the C.A. Dillon School in Butner from discarded guns, knives and other found-metal objects. Based on ideas suggested by staff and students, the artist took things potentially harmful and turned them into something useful and beneficial to society, symbolizing the aim of the school. Residents of Parkview Cottage at the Murdoch Center use drawing as an emotional outlet. Paul Sires drew on workshop experiences with the residents to create an abstract, carved granite wall panel for the reception area. *Source*, 1993, reflects icons of a spiral, leaf and lines intersecting at a central point (p. 41).

At N.C. Central University in Durham, Kathy Tripplet conducted workshops with students about how abstraction conveys meaning. The sessions resulted in concepts and images for two ceramic tile murals for the interior walls of the Childley Hall dormitory. Entitled *Growth, Freedom and Obstacles* and *Eyes Wide Open*, 1998, the sculpted murals reflect college life (p. 41).



Judy Byron, *Who We Are*, 1997

Lisa Kaslow turned to students at Elizabeth City State University to assist her in the selection of the diversity theme and final cultural emblems for her *Folkway* arcade installed at ECSU's Fine Arts and Mass Communication Building in 1999 (p. 17). When one of the fence panel designs was questioned due to a possible misinterpretation of the symbol's meaning, Kaslow brainstormed with students, faculty and administrators for a different symbolic pattern that met with everyone's approval. The fence panels continue to be the focus of classroom activities and lesson plans designed by ECSU art education students. Likewise, Silas Kopf would not have been so successful with his artwork for the National Guard Military Center in Raleigh if it had not been for the involvement of the National Guard community at every step of the process. Kopf's untitled work, completed in 1992, is a wall piece in wood marquetry. The artist used 30 types of wood to depict a citizen shifting from civilian life to active duty. In the artwork, a civilian peers into a mirror and the image reflected back is that of a soldier. Kopf consulted National Guard commanders for the accuracy of the uniform and other objects indicative of the National Guard.

In a series of hand-colored woodcut portraits, created for the hallways of the Tate-Turner-Kuralt School of Social Work at UNC-Chapel Hill, Judy Byron expanded the idea of community interaction. As part of the project, Byron traveled the state taking photographs of people she met and getting to know each of her subjects. Her 12 larger-than-life portraits, collectively entitled *Who We Are*, 1997, reflect North Carolina society as a whole while expressing the unique character of each person depicted. Each portrait is accompanied by the questions "Who are these people?" "Who are they to each other?" and "Who are they to you?" The questions invite viewers to consider themselves in relation to others. These visual statements about humanity are so well expressed that this artwork has been featured in several publications including the National Urban Institute's 2000 Annual Report.